

C 95-40/41

UNIVERSITY OF TORONTO BAROQUE ORCHESTRA  
PRESENTS

## WELCOME TO ALL THE PLEASURES

A COMMEMORATION IN SONG & BAROQUE DANCE  
OF THE 300<sup>TH</sup> ANNIVERSARY OF THE DEATH OF  
HENRY PURCELL  
C. 1659 - 1695



MUSIC DIRECTION: KEVIN MALLON   CHOREOGRAPHY: ELAINE BIAGI TURNER

FRIDAY APRIL 7, 1995

8:00 P.M.

WALTER HALL, EDWARD JOHNSON BLDG  
UNIVERSITY OF TORONTO

# PURCELL TERCEN



## BAROQUE DANCE SUITE

MUSIC: HENRY PURCELL

CHOREOGRAPHY: ELAINE BIAGI TURNER



WELCOME TO ALL THE PLEASURES, ODE  
SYMPHONY, VERSE, CHORUS & RITORNELLO

Sasha Tait, Soprano, Dean Kustra, Countertenor,  
Patrick Huang, Tenor, Bob Stewart, Bass

### 1. MINUET FROM DIOCLESIAN

Edmond Fairfax Lucy Roussel  
Hallie Fishel-Verrette Carin Ruff  
Daniel Gariépy Andrea Tufts

### 2. DANCE OF THE BACCHANALS FROM DIOCLESIAN

Daniel Gariépy Danielle McLaughlin  
Donna Greenberg Kathleen McMorro  
Judith Lavin Janet Wilson

SUITE FROM THE FAIRY QUEEN

### 3. THE FAIRIES DANCE

Helen Barron Hallie Fishel-Verrette Donna Greenberg  
Jennifer Hempel Carin Ruff

### 4. "WHEN I HAVE OFTEN HEARD YOUNG MAIDS COMPLAINING"

aria sung by: Sasha Tait, Soprano

minuet danced by: Melissa Fink • Suzanne Paterson

### 5. THE HAYMAKERS DANCE

Daniel Gariépy Edward Thompson  
Helen Barron Danielle McLaughlin  
Andrea Budgey Suzanne Paterson

### 6. JIG

Edmond Fairfax Jennifer Hempel  
Hallie Fishel-Verrette Lucy Roussel  
Daniel Gariépy Carin Ruff

### 7. "HERE THE DEITIES APPROVE"

FROM WELCOME TO ALL THE PLEASURES

aria sung by: Dean Kustra

minuet danced by: Suzanne Paterson • Janet Wilson

### 8. AIR FROM THE GORDIAN KNOT UNTIED

GROUP I:

Edmond Fairfax Lucy Roussel  
Daniel Gariépy Carin Ruff  
Jennifer Hempel Andrea Tufts

GROUP II:

Helen Barron Danielle McLaughlin  
Andrea Budgey Kathleen McMorro  
Judith Lavin Edward Thompson

### 9. MINUET FOR FOUR FROM THE GORDIAN KNOT UNTIED

Helen Barron Janet Wilson  
Judith Lavin Danielle McLaughlin

### 10. HORNPIPE FROM THE MARRIED BEAU

Donna Greenberg • Janet Wilson

### 11. JIG FROM THE GORDIAN KNOT UNTIED

Melissa Fink

### 12. "FAIREST ISLE" FROM KING ARTHUR

aria sung by: Sasha Tait, soprano, Dean Kustra, Countertenor  
Patrick Huang, Tenor, Bob Stewart, Bass

Dancers:

Helen Barron Danielle McLaughlin  
Andrea Budgey Kathleen McMorro  
Daniel Gariépy Suzanne Paterson  
Donna Greenberg Edward Thompson  
Judith Lavin Janet Wilson

INTERMISSION



# T E N A R Y      P R O G R A M



## THE TEMPEST BY HENRY PURCELL

MUSIC DIRECTOR: KEVIN MALLON



### CAST

1ST DEVIL: MARK HOWARD, BASS  
2ND DEVIL/NEPTUNE: BOB STEWART, BASS  
ARIEL: CHRISTINE STELMAKOVICH, MEZZO SOPRANO  
DORINDA/AMPHITRITE: ELIZABETH McDONALD, SOPRANO  
AEOLUS: PATRICK HUANG, TENOR

### ACT III:

4. DANCE OF WINDS
5. ARIEL AIR & CHORUS: COME UNTO THESE YELLOW SANDS
6. ARIEL AIR & CHORUS: FULL FATHOM FIVE
7. ARIEL AIR: DRY THOSE EYES
8. ARIEL AIR: KIND FORTUNE SMILES
9. DANCE OF THE SPIRITS
10. DORINDA AIR: DEAR PRETTY YOUTH

### ACT II: MASQUE OF DEVILS

#### OVERTURE

1. 2 DEVILS -CHORUS - 2 DEVILS -CHORUS  
WHERE DOES THE BLACK FIEND AMBITION RESIDE?
2. CHORUS: AROUND WE PACE
3. 1ST DEVIL, AIR: ARISE, YE SUBTERRANEAN WINDS

### ACT V: NEPTUNE'S MASQUE

- 11A. AMPHITRITE RECIT.: GREAT NEPTUNE!
- 11B. NEPTUNE AIR: MY DEAR, MY AMPHITRITE
12. CHORUS: THE NEREIDS & TRITONS
13. NEPTUNE RECIT. & AIR: AEOLUS YOU MUST APPEAR
14. AEOLUS' RECIT: YOUR AWFUL VOICE
- 14B. AEOLUS AIR: COME DOWN, MY BLUSTERERS
15. AMPHITRITE: HALCYON DAYS
16. NEPTUNE AIR: SEE THE HEAVENS SMILE
17. AMPHITRITE, NEPTUNE & CHORUS:  
NO STARS AGAIN SHALL HURT YOU

## THE UNIVERSITY OF TORONTO BAROQUE ORCHESTRA

DIRECTOR: KEVIN MALLON

#### VIOLIN I

KEVIN MALLON  
STUART ROGERS  
JASON COLLINS

#### VIOLIN II

CHRIS REIBLING  
DEANNA VARDY  
DAVID SPEC

#### VIOLA

BEVERLY RAPP

#### VIOLONE

BRIAN BEATTY

#### 'CELLO

MARY KATHERINE FINCH

#### TRAVERSO

JENNY MALLON

#### RECORDER

AVERY MACLEAN

#### OBOE

NICOLAI TARASOV  
CATHERINE CONEYBEARE

#### ARCHLUTE

JOHN EDWARDS

#### HARPSICHORD

ANNA CHAN  
KATY MATTHEWS



## TERCENTENARY OF THE DEATH OF HENRY PURCELL

From 1660, when Charles II returned to London and reopened the public theatres, which had been closed since the outbreak of the Civil War in 1642, until his death in 1695, Henry Purcell was the central figure in a Golden Age of English music making. In this "Restoration" period, the influence of the French court was felt. (Charles had been in exile at Versailles). Much of the "rude" and "uncouth" language of the old plays was now replaced or polished, elaborate scenery and scenic effects were introduced and music and dance played a more important dramatic role. Indeed the music was often irrelevant to the action but was used to comment or to increase the dramatic tensions of the play.

Music of the Baroque era, and especially that of the 17th century, bespeaks a special, delicate language, where gesture and elegance, refinement and poise are central to the interpretation. This is even the case in the choreographed masque-like dances featuring "anti-masque" characters such as devils, sailors, peasants or animals, and in the "act music" played before the play got under way and during its intervals. The University of Toronto Baroque Orchestra is happy, then, to explore the opportunity to work with Elaine Biagi Turner and her students to celebrate the 300th anniversary of the death of Henry Purcell.

The parts used tonight have been made from a microfilm of an 18th century score of The Tempest, which is in the University of Toronto Music Library.

Kevin Mallon

## BAROQUE DANCE

The return of Charles II to England brought the French Noble style of dancing to England. The London theatres vied for audiences by importing French dancers, as well as Italian castrati. The English court employed Monsieur L'Abbé as dancing master.

Unfortunately, the Feuillet/Beauchamp notation system used for recording dance choreographies was not in general use until the year 1700, five years after the death of Henry Purcell. The dance choreographies used in his productions are lost to us today. Purcell composed seventeen dances for the original production of Dido and Aeneas.

Some of the dances in this evening's program are taken directly from original sources (Jlg for 6, Air #1, Minuet for 2). The other dances have been choreographed in the style.

Elaine Biagi Turner

## ACKNOWLEDGMENTS

The Faculty of Music gratefully acknowledges the following, whose generous gifts have made the Historical Performance Programme possible:

Lembit Aveson

Rupert Edwards Foundation

Stillman & Florence Drake

McLean Foundation

David Klausner

John Kudelka

Jaak Livoja-Lorius

Elizabeth Plaut

Michael Remenyl

Elizabeth Smaller

Harry Smaller

Amy Stewart

Lonnie Webster

Susan & Lawrence Zelfman

The Historical Performance Program is made up of singers & instrumentalists, undergraduates & graduates (and in the case of the Baroque Orchestra, also community members). The programme is under the direction of Professor Gregory Johnston and assisted by vocal coach, Mary-Enid Haines. The Baroque Orchestra, director Kevin Mallon has also been assisted by bass continuo coach, bassoonist, Michael McCraw.